

MARVEL
COMICS

DEATH *By* **TOMBSTONE** **PART 2**

the
**SPECTACULAR
SPIDER-MAN**

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APPROVED
BY THE
COMICS
CODE
AUTHORITY



**FLASH
THOMPSON:
SENTENCED TO
DIE...**

**...IN A GRIP
OF STONE!**

DIRECT EDITION

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BITTEN BY A RADIOACTIVE SPIDER, STUDENT PETER PARKER GAINED THE PROPORTIONATE STRENGTH AND AGILITY OF AN ARACHNID! ARMED WITH HIS WONDROUS WEB-SHOOTERS, THE RELUCTANT SUPER HERO STRUGGLES WITH SINISTER SUPER-VILLAINS, MAKING ENDS MEET, AND MAINTAINING SOME SEMBLANCE OF A NORMAL LIFE!

Stan Lee PRESENTS: **THE SPECTACULAR SPIDER-MAN!**™



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MOMMYEEEEEE!

FRIENDLY'S
BUILT RIGHT
INTO THE
NAME!

HMM... MAYBE
I SHOULD USE
THAT LINE IN
MY ADVERTISING.

WATCH
OUT,
HONEY.

BOY, I'VE
BEEN CALLED
A LOT OF
THINGS IN
MY TIME,
BUT--

--YOU NEVER
HEARD OF ME?
YOUR FRIENDLY
NEIGHBORHOOD
SPIDER-MAN?

KRAK!

NOW WHAT DO YOU
SAY WE GO FIND
YOUR MOM?

OH, I GET IT--
THAT "NO TALKING
TO STRANGERS"
THING...

WHAT AN
ACTION
SHOT!

MR. JAMESON'LL
GIVE ME A BONUS
FOR THAT ONE!

EASY DOES
IT...

...THERE
YOU GO,
SAFE AND
SOUND.

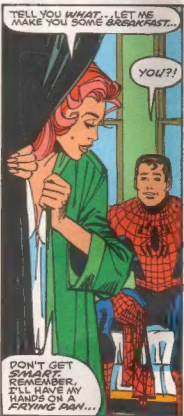
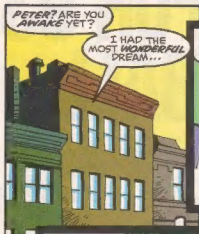
WAIT A MINUTE!

WHAT'S
GOING ON
DOWN
THERE?

I'LL BE
DARNED IF
THAT DOESN'T
LOOK LIKE--









ALL THIS TIME
SHE'S BEEN WITH
FLASH, I THOUGHT--

COME ON, M.J.
YOU KNOW WHAT
WAS BETWEEN
FELICIA AND ME
IS WAY IN
THE PAST--

AND
I WAS
WRONG.

SHE
LOVES
HIM.

-- I THOUGHT
HE WAS HER
EXCUSE TO
STAY CLOSE
TO YOU.

I KNOW,
YES, BUT
I THOUGHT
SHE DIDN'T!

SHE HONESTLY
LOVES HIM.

OOOOOKAY...

MAYBE
YOU'RE
READING
TOO MUCH
INTO
THIS--

DING-
DONG

JEEZ, IT'S NOT
EVEN SEVEN! WHOD
BE HERE AT THIS
HOUR?

I'LL
GET
IT.

PETER, I'M GLAD
YOU'RE HOME. IS
MARY JANE HERE?

LIZ?! UHM...
SURE, YEAH. OF
COURSE.

IS SOMETHING
THE MATTER?

YES.

JUST DON'T TALK--
PLEASE! LET ME TALK.

WE'VE KNOWN EACH
OTHER A LONG TIME.
PETER, THIS WILL BE
HARD ENOUGH AS
IT IS.



WOULD YOU LIKE SOME COFFEE?

STOP IT! STOP BEING SO NICE!

I'M SORRY. I'VE BEEN UP ALL NIGHT MAKING DEALS...



WITH HARRY DEAD, I THOUGHT LIFE MIGHT GO BACK TO NORMAL. BUT YESTERDAY, SPIDER-MAN SHOWED ME IT WOULDN'T.

NOT HERE. NOT IN THIS TOWN.

I DON'T WANT IT ANYMORE--ANY OF IT. MY LAWYER AND I HAVE BEEN CONTACTING PEOPLE--SELLING OFF SOME OF THE SMALLER COMPANIES OWNED BY OSBORN INDUSTRIES PIECE BY PIECE.



I CAN'T GET MUCH FOR THEM THAT WAY, BUT I DON'T CARE ABOUT THE MONEY AND I'M LEAVING OSBORN INDUSTRIES ITSELF IN THE CARE OF THE BOARD OF DIRECTORS. I WANT MY SON OUT OF HERE.

I'M TAKING NORMAN TO MONTANA--TODAY! YOU WON'T SEE ME AGAIN.



I HOPE YOU UNDERSTAND--I'VE GOT TO GET RID OF EVERYTHING. EVEN...

SOME PEOPLE ARE BUYING THE BUILDING... THEY KNOW YOU'VE HAD NO LEASE, ONLY A GENTLEMAN'S AGREEMENT WITH HARRY... I'M SORRY.

THEY'RE TAKING THE PLACE COM-MERCIAL. THEY WANT YOU OUT IN THIRTY DAYS... I'M SORRY... I'M REALLY SORRY...

...YOU'RE GOING TO HAVE TO MOVE...



IN THIRTY DAYS?!

IN NEW YORK CITY?!

MEANWHILE...

WHY'D YOU HAVE TO MAKE TROUBLE, TOMBSTONE? NOW WE GOT TO DO SOMETHING ABOUT YOU.

WE TREATED YOU FAIR, WE GAVE YOU OUR ANSWER.

JUST BECAUSE YOU OPEN A SEAT ON THE COUNCIL DOESN'T MEAN YOU GET IT! GET IT?

IT'S MINE. I WANT IT.

SIT ON THE COUNCIL, YOU'RE A CRIMELORD AMONG CRIMELORDS.

I'M A CRIMELORD NOW, AND NOBODY DESERVES THE ACTION MORE THAN ME.

IF I'M WITH YOU, I'M WITH YOU. IF I'M AGAINST YOU--

--WHAT ARE YOU GOING TO DO ABOUT ME?!

CRUNCH!

QUESTION IS--WHAT'RE YOU GOING TO DO?

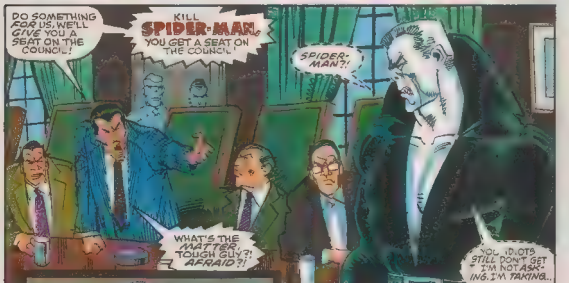
SURE, YOU GOT MUSCLES. WE KNOW THAT.

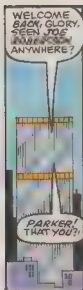
BUT YOU HAVEN'T GOT THE GUTS, THE BARRINS-- THE DIPLOMACY-- IT TAKES TO BE A MEMBER OF THE COUNCIL!

YOU'RE A THUG! YOU'LL NEVER BE A BOSS!

WHO ARE YOU, BIG MOUTH?

NICK KASKA, YOU ARROGANT--





WELCOME
BACK, GLORY.
SEEN JOE
ANYWHERE?

PARKER!
THAT YOU?



JONAH-- ANY LEADS
ON TOMBSTONE?
I'LL GET YOU SOME
PHOTOS--

PHOTOS?
I'LL SHOW
YOU A
PHOTO!



THAT LANCE BANNON'S
A GENIUS-- LIKE
YOU USED TO BE!

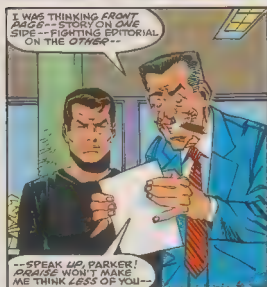
SPIDER-MAN--
CAUGHT IN THE
ACT!

WHAT?!



THAT FIRE THIS MORNING
-- THAT MENACE WAS
DESTROYING THE
BUILDING HIMSELF!

THE FIRE MARSHAL
SAID A GAS MAIN
EXPLOSION STARTED
IT. BUT WHO KNOWS--
WHO KNOWS--?



I WAS THINKING FRONT
PAGE-- STORY ON ONE
SIDE-- FIGHTING EDITORIAL
ON THE OTHER--

-- SPEAK UP, PARKER!
PRAISE WON'T MAKE
ME THINK LESS OF YOU--



I BET IT WOULDN'T--
BECAUSE FIRST YOU'D
HAVE TO THINK!
SOMETIMES I
REALLY HATE
THIS PLACE --

HMMPH!
JEALOUSY!

SO SAD IN ONE
SO YOUNG.



WAS THAT
PETER
PARKER?

HE'S
AWFULLY
HIGH
STRUNG

MUST BE
ALL THAT
CODDLING
HIS AUNT
GAVE HIM.



DID YOU TELL
HIM NICK
KATZENBERG'S
BEEN TRYING
TO REACH HIM?

NICK--?!

OH.



KATZENBERG'S
GOT A LOT OF
NERVE CALLING
HERE!

THIS IS A
NEWSPAPER,
NOT AN ANSWERING
SERVICE!

HAD TO GET OUT OF THERE BEFORE I SLUGGED HIM.

ALL THESE YEARS... EVERY TIME I THINK THERE'S A TRUCE BETWEEN JONAH AND SPIDER-MAN--

WHOA! THERE'S FELICIA!

MAYBE I SHOULD SMOOTH THINGS OVER-- I CAN'T LET HER DO WHATEVER SHE'S DOING ALONE.

INCOMING, BOSS.

THAT DIDN'T TAKE LONG-- ONCE WE PUT THE WORD ON THE STREET.

SPIDER-MAN'LL WALTZ IN HERE THINKING HE'S HUNTING ME--

--FORGETTING I'M THE ONE WITH ROCK-HARD SKIN--

--AND HE'S JUST FLESH AND BLOOD--

FORGET ABOUT MEN, TOMBSTONE!

FORGET ABOUT KILLING ANYMORE!

--AS KILLABLE AS ANY OTHER MAN!

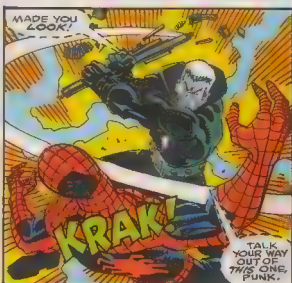
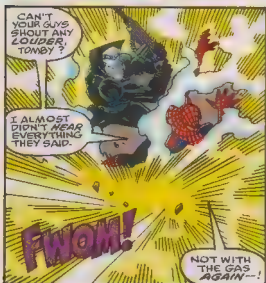
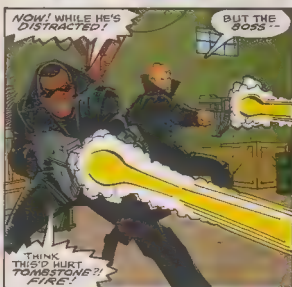
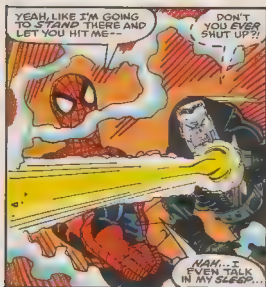
I'M THE BLACK CAT--

--AND YOUR LUCK RAN OUT WHEN YOU CROSSED MY PATH!

SAVE IT FOR HALLOWEEN.

I BET YOU DON'T HAVE NINE LIVES, KITTY-CAT...



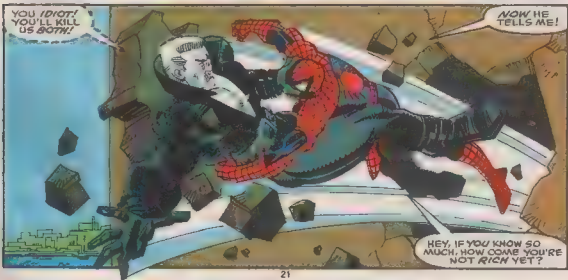
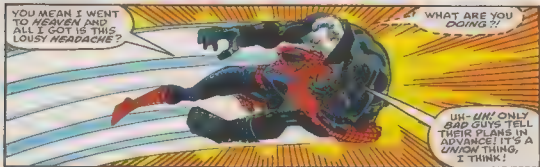


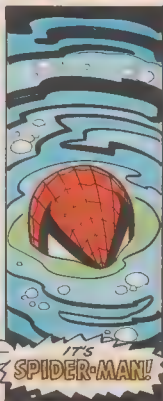
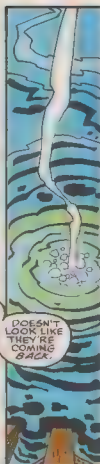
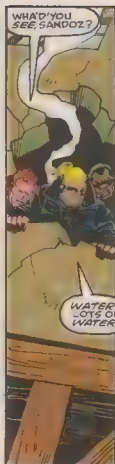


AND NOW--!

WHY DON'T YOU JUST SAY "NYAH-NYAH" WHILE YOU'RE AT IT?

PHEW! DON'T YOU EVER WASH YOUR HANDS?

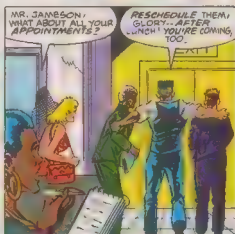
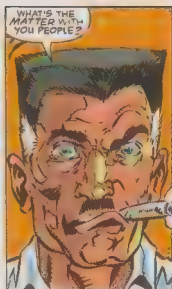


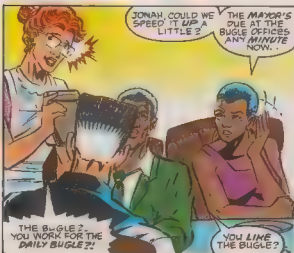
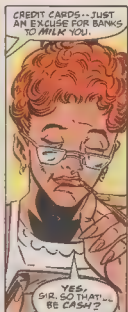
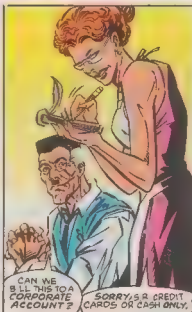
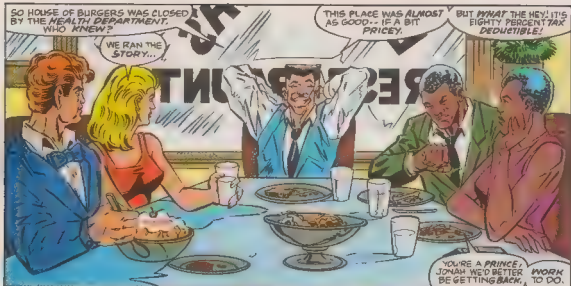


STAN LEE PRESENTS:
A TURNING POINT
IN THE LIFE OF
J. JONAH JAMESON!

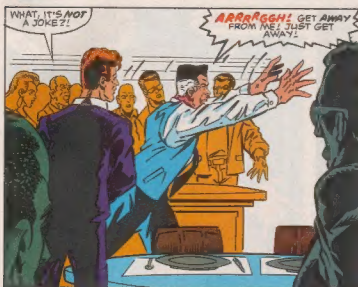
TAPS

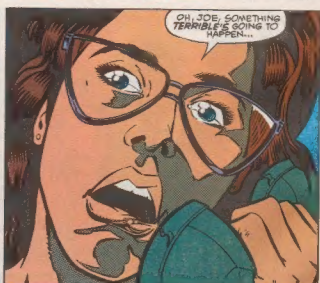
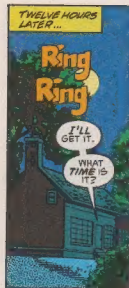












SPECTACULAR SPIDER-MAIL

MARVEL COMICS GROUP
357 Park Avenue South
New York, New York 10016

MARK POWERS
EDITOR
DANNY FINGEROTH
GROUP EDITOR

Attention correspondents: All letters considered for publication must include your name and address, though we will withhold that information upon request.

HEY, SPIDER-MANIACS!!

With all the excitement in the industry and at Marvel these past months, my head's been spinning. So many titles, so many stories, so many characters. And through it all, you folks have been loyal to the Spider-line, for which we all are eternally grateful.

But hey—who are "we" anyway? Well, the writers and artists I think you know. Their work speaks for itself (which never stopped us from hyping it anyway). But the editorial "we" — well, that's a little trickier. So, even though we're supposed to be the invisible gremlins that make everyone else's work magically get to you, I'm going to open the curtain for a minute.

Y'see, here at Marvel, there's always been an Editor in Chief. As we grew, the Chief had "line editors" who oversaw the specific goings-on of specific titles. So that while one person could never humanly edit all our many titles, the Chief picked people he trusted to put them out, who would consult him only about general directions and major status quo changes. And that was fine for quite a while.

But as your demand for more of our books has grown, even the line editors were stretched to the limit to handle their books without going crazy. In response, editor in chief Tom DeFalco came up with the "Group Editor" system about a year and a half ago. Now, there would be the Spider-Man Group, the X-Men Group, the Midnight Sons Group, and the Avengers Group, with others to come later. The idea behind this was that there would be a G.E. who would oversee the direction of a family of books, editing some books on his or her own, with others of the titles being handled either by an Editor and/or an Associate Editor. (What about the Executive Editors whose credits you often see? They help Tom with his chiefly duties, but for the most part they don't edit monthly comics.)

In my case, I became the head of the Spider-Group, still hands-on editing AMAZING SPIDER-MAN, SPIDER-MAN and a few others, while delegating the editing of SPECTACULAR, WEB, and so on to someone else. For a while, Rob Tokar was line editor of a bunch of my family's books. Then, my former assistant Eric Feln was promoted to Associate Editor and he took some over, while Rob—after helping us through Spider-triumphs such as WEB #100, SPEC #200, and *Maximum Carnage*—eventually branched off, leaving his Spider-titles behind but taking with him the NEW WARRIORS and NIGHT THRASHER (which had both been in my group when the G.E. system started) and some books he'd been editing all along, and left the group. Coming in to take up the slack was former EXCALIBUR assistant editor Mark Powers, who was promoted to Associate Editor. (And coming in to take up my slacks was my

tailor, but that's another story.) And that's where things stand today.

Now, we editorial types see our names in print enough (except maybe for my assistant Mike Lackey, the hardest working ex-wrestling writer in the business today), so that's not why I'm listing us now. It's just that, with all the Spidey and Spidey-related comics we're putting out and preparing to put out, as well as the animation, video game, movie and miscellaneous Spider-Projects we're involved in, which also take a lot of time and attention, we sometimes aren't able to put as much of the personal touch in the letter columns as we'd like. For instance, telling you the above, while long-winded and convoluted, is my way of trying to explain to you all the various names you've seen coming and going in the Spider-mags for the past year or so. We couldn't do any of this without you, so we think you have the right to know and be included in the excitement as Marvel continues on the move!

What you should also know is that with all these extra hands working on the books, there's more care and attention given to them editorially than there would have been without the current system in place. And we all do read and comment on each others' work—as if you could stop us—so that there should be the consistency of character and exciting development of main and sub plots that you've come to expect from Marvel in general and Spidey's books in particular. If we're not performing up to the standards you hold us to—let us know. (As if we could stop you.) If we are doing okay—let us know that, too. You know how insecure we are.

So that's the story around here. Me, Eric, Mark and Mike will all do our best to keep you posted on behind the scenes and upcoming events in the life of Spidey and his creators. We'll always do all we can to keep warranting your continued support.

Thanks for listening. Take care.

Danny Fingeroth
Group Editor

Dear SPEC,

I love your "Maximum Carnage" series! I'm trying to collect the whole thing. If I do, it will be the only whole series I've collected except for "Return to the Mad Dog Ward." I think that *Venom* is the coolest hero besides Spider-Man. I do have some questions about your comic book: 1) How were *Venom* and *Carnage* created? 2) Is *Venom* good or bad? 3) Who is *Vernin*? 4) Why the heck am I writing this? Well, until Mary Jane gets bitten by a radioactive chicken and turns into Chicken Girl, Make Mine Marvel.

Jeffery Glenn
Rt. 3 Box 324
Hull, GA 30646

Glad to hear you're maximizing your enjoyment of "Maximum Carnage," Jeffery. (Okay, that was bad. *Really* bad!)

As for your inquisitive inquiries: 1) *Venom* was created when Peter rejected the alien symbiote he gained in SECRET WARS I #8, which then joined with Eddie Brock—who has an extreme dislike for Spider-Man! (For the whole story, check out the SPIDER-MAN VS. VENOM Trade Paperback.) Carnage is the spawn of the *Venom* symbiote, which joined with serial killer Cletus Kasady. For that story, pick up the recently-released CARNAGE Trade Paperback. 2) Is *Venom* good or bad? Good question! *Venom* would say yes, while Spidey would say no. We tend to agree with Spidey. 3) The creature called *Vernin* was a manifestation of the dark side of Edward Whelan's personality, brought on by Baron Zemo's genetic tinkering. However, Edward defeated *Vernin* once and for all in "The Death of *Vernin*" (issue #s 194-196 of SPECTACULAR).

Dear SPECTACULAR SPIDER-MAN,

I'm just writing to tell you people how much I've been (and continue to) enjoying Sal Buscema's artwork on this title. When I first started picking this book up, around issue #180, I really didn't find too much to get excited about in Sal's work. However, I've come to really appreciate what Sal brings to this book.

While the trend for most other titles seems to be for artists to completely ignore storytelling while going for lots of big pin-up shots (which is not necessarily a bad thing, depending on the artist), Sal has diligently maintained a simplicity and clarity in his storytelling—the old "less is more" school of thought. Still, while doing this, he also has a very subtle design sense. It took a few issues for me to pick up on how effectively Sal's panel and page designs communicate mood, atmosphere, and character (check out those silent panels). Anyway, I just wanted Sal (and you editor-types) to know how much he's appreciated out here.

Chris Dickey
33 Washington Square West
New York, NY 10013

Sal appreciates your kind praise, Chris—which we totally agree with, by the way!

NEXT ISSUE: Tombstone has taken out everybody in his path—apparently even Spider-Man! Is anybody left to prevent him from expanding his bloody takeover throughout the city's underworld? Only one way to find out: pick up the finale to "Death by Tombstone!"